THE

THESPIAN MONITOR,

AND

DRAMATICK MISCELLANY.

BY BARNABY BANGBAR, ESQ.

Careless of censure—nor too fond of fame,
Still pleas'd to praise—yet not afraid to blame,
Averse, alike, to flatter or offend. POPE.

Vol. I.....SATURDAY, Dec. 1, 1809.....No. II.

NEW-THEATRE.

FRIDAY, Nov. 24.

TOWN AND COUNTRY;

OR, WHICH IS BEST?

Thomas Morton, Esq.

Plastick,	Mr. Downie.
Trot,	Mr. Francis.
Cosey,	Mr. Jefferson.
Glenroy, sen.	Mr. Cross.
Reuben Glenroy,	Mr. Wood.
Captain Glenroy,	Mr. Cone.
Hawbuck, with a comick song,	Mr. West.
Hon. Mrs. Glenroy,	Mrs. Wood.
Rosalie Summers,	Mrs. Wilmot.
Mrs. Moreen,	Mrs. Morris.

We cannot refrain from expressing our approbation of the manager's assiduity during the

preceding week. The gratification of his patrons seems to have been his principal employment; twice in a little time has the publick been invited to witness, and to delight in the repetition of the inimitable dialogues of Morton. "Town and Country," is one of his latest productions, and in point of propriety in language, regularity and consistency in plot, and elegance in the use of rhetorical figure, may be said to rank amongst his first. The admiration which it has excited in London, and the applause which attended its several representations there, have contributed greatly to its success in the different theatres of this country.

The Character of *Reuben Glenroy* has been drawn with peculiar nicety, a strict attention to the finest feelings of humanity, and a rigid adherence to the rules of the drama. The emotions of honest indignation at the conduct of *Plastick;* the tender and assuaging consolation offered to his abandoned brother, and the prudent though irksome struggle, to conceal from his afflicted family, the evident distress into which he himself is plunged, by the elopement of *Rosalie*, are features characteristick of the man, and expressive of the strong affections of the son. To these different difficult delineations of the part, Mr. Wood was successfully attentive, and if his reputation as an actor were yet to be established, his appearance in *Reuben Glenroy* would at least serve to augment what he might already have acquired, if not to complete it altogether.

The rich, humane, benevolent, and unexampled *Cosey*, so cheerful in his disposition, and so

eager for the well being of his fellow creatures, so merry in his manners and commercial in his dialect, met with an unrivalled representative, and found an undiminished exhibition of his own good qualities, in the admirable acting of Jefferson. No stage trick and buffoonery, and "antick airs as make e'en angels weep," predominate with *Christopher;* Jefferson, we feel proud to say, discarded them entirely.

Plastick, Trot, and Glenroy sen. fell into very proper hands. Though the mouthing of the first, was not as agreeable as the distinct delivery of the latter two.

Captain Glenroy was neat in the extreme, very perfect in his part, and of easy grace in his deportment.

Mr. West of the Charleston and Virginia theatres made his first appearance upon this stage in the character of *Hawbuck;* a line of business, to the execution of which his powers are totally inadequate. The Yorkshire habit he seems to be unacquainted with. So much of the part as afforded any room for the forcible display of the authour's jokes, was entirely neglected. "*Madam Figg's Gala,*" was introduced in the last scene, to exhibit the vocal accomplishments of Mr. West; of these we refrain from speaking, until they have a further trial. The introduction of a national compliment in the last verse, occasioned a vociferation for the repetition of the song.

Honourable Mrs. Glenroy, was augmented in its lustre, by the elegance of Mrs. Wood's dress, and rendered the deserving object of our esteem by her peculiar and interesting manner of yielding to the solicitation of *Reuben,* in re-

fraining from appearing in the fashionable resort.

Rosalie Summers was personated by Mrs. Wilmot, Mrs. Jefferson, who, we understand, is in possession of the part, being indisposed. The change which has on this account occurred, causes not the least regret, the acting of Mrs. Wilmot being always engaging. Such characters as *Rosalie* are not altogether in her line, yet so bountiful has nature been in bestowing upon her the requisites for her profession, that she acquits herself respectably in every part which she assumes.

VILLAGE LAWYER.

Snarl,	Mr. West.
Scout,	Mr. Jefferson.
Sheepface.	Mr. Blissett.
Mrs. Scout,	Mrs. Francis.

Mr. West having selected this character of *Snarl* for his *after-appearance*, came before us in the garb of age. His old men are better than his country boys: many of the gestures, and the whole of the utterance and attitudes were infinitly superiour to the former *Snarl's*, and exhibited much of the real *vis-comica*. Confined to the representation of elderly characters, Mr. West may be an acquisition.

If much of the unmeaning gesticulation, and ridiculous grimace, which has been given to the character of *Scout*, not only by Mr. Jefferson, but by many other actors, could be *scouted* from its representation, the whole farce, which is, at

best, but calculated for the gallery, might be made more respectable.

Sheepface was not sufficiently audible; the postures were truly comick, and the language of the lamb happily imitated. Mr. Blissett's illness makes his apology for want of voice.

Mrs. Scout was inimitably active, and not less forbible and spirited than she should be. Mrs. Francis and she are excessively intimate.

Monday, Nov. 27th.

ELLA ROSENBERG.

James Kenny.——Musick by M. Kelly.

The Elector,	Mr. Warren.
Col. Mountfort,	Mr. Downie.
Rosenberg,	Mr. Cone.
Storm,	Mr. M'Kenzie.
Flutterman,	Mr. Jefferson.
Ella Rosenberg,	Mrs. Wood.
Christiana,	Mrs. Jacobs.
Mrs. Flutterman,	Mrs. Francis.

This new Melo Drama, unlike those of a more romantick cast, contains several very pleasing and interesting incidents. The operation of the events which transpire during the representation, have a tendency, even with the most enlightened mind, to excite every degree of admiration. The present vitiated taste prevailing with dramatick writers, and the lamentable degeneracy of the stage, seem eager, at least to encourage, if not to sanction the unpardonable innovation of buffoonery, pomp, procession and gri-

mace. Mr. Kenny whose refinement and delicacy have been sufficiently evinced in several other of his productions, has been particularly attentive to the unities, and different rules of the drama; having banished the hackneyed practice of setting forth romantick inconcistency, restored the true propriety and elegance of language, and preserved that regularity of plot, which in such representations as bear the name of Melo Drama, are uncommonly difficult to be discovered. The tale of the present piece runs thus.

Rosenberg, a nobleman of high distinction, and of great importance with the *Elector*, through the malicious misrepresentation of col. Mountfort, is made alien to the affection of the *Elector*, deprived of his confidence, and banished altogether from his native land. *Mountfort* intercepts his journey, arrests him upon an accusation, and consigns him to the gloomy confines of a dungeon, without a trial of any kind whatever. *Ella Rosenberg*, the wife of the supposed exile, flies from the unfriendly and inhuman *Mountfort*, whose designs upon her are dishonourable; and takes refuge with an old and faithful friend of *Rosenberg's*, under whom he had once gallantly received a wound, which disabled him from further service. *Storm*, the soldier whom we speak of, filled with affection for his former commander, resolves upon protecting *Ella*, and provides a suitable apartment for her residence. *Mountfort*, apprised of the escape of *Ella* from his power, resolves upon discovering her retreat. Assisted by the disguise of a Jew pedlar, and attended by a party of his own soldiers, first having removed her protector by sending an or-

der for his immediate attendance at the council chamber, and acquainted with *Ella's* propensity for drawing, he enters her apartment as a picture seller. While she is busied in viewing his collection, the soldiers who attend him, glide through the door into a neighbouring room, and *Mountfort* throwing off his disguise, kneels before her, and proffers his "affectionate regard." *Ella* spurns him from her with indignation. *Mountfort* still declares his passion, and enraged at her unmoved determination, makes a signal for the approach of his attendants; as they prepare to seize *Ella*, she approaches *Mountfort*, draws forth his sword, and defends herself against the ruffians. *Storm* at this moment returns, receives the exhausted *Ella* in his arms, and upbraids the *Colonel*. *Mountfort's* haughty disposition urges him to design the destruction of *Storm*, and he accepts the challenge with which *Storm* greets him. At his proposal they adjourn into the neighbouring forest, where *Storm* is disarmed, seized, and conveyed to a place of confinement. The soldiers return and carry off the despairing *Ella*, leaving no one but the unfortunate *Christiana*, niece to *Storm*, to take care of the dwelling.

About this time the *Elector* returns from an acquired victory, and is prepared for by all the peasantry of the country. At his approach a list of petitions is presented to him, and upon the scroll he discovers the name of *Ella Rosenberg*. To the virtues of *Ella* the *Elector* is no stranger, and although the supposed offences of her husband excite a hatred in his bosom, yet his humanity cannot suffer the wife of the delinquent

to pine in misery. He resolves upon waiting on her himself, communicates his intention to *Mountfort*, and demands of him, a direction to the residence of *Storm*. *Mountfort* is necessarily alarmed, and as much determined to deter the *Elector* from his visit, as to destroy the victim of his malice, the gallant *Storm ;* represents to him the insult he pretends to have received, obtains the *Elector's* order for a Court Martial, conceals the name of the accused, and evades every such interrogatory, by describing him as an unworthy and ignominious person. Having thus succeeded, he persuades the *Elector* to renounce his intention of discovering *Ella*, but fails in his attempt.

The *Elector* proceeds, in a disguise, and unattended by any of his people : on his way he encounters *Rosenberg*, who has escaped from his prison, and from his pursuers. Famished and no longer able to sustain the irresistable cravings of nature, he is compelled to solicit alms from the *Elector*. Both being in disguise, neither of them can recognize the other. The *Elector* enquires of him why he was imprisoned, and receives from *Rosenberg* himself, an account of all his sufferings. Fired with the injustice which he now discovers to have been offered the stranger, he makes an earnest of his bounty, and appoints a place of meeting. Meantime, *Storm* receives a mock trial, and is condemned to die. The procession is moving to the place of execution, and is intercepted by *Ella*, who has succeeded in abandoning the receptacle to which *Mountfort* had conveyed her. Terrified at the situation of *Storm*, and suspecting his unhappy fate, she sinks into

the arms of her brave protector. A soldier is dispatched with her to the "*Grenadier*," a publick house occupied by *Flutterman*. Here she is received, by the uncouth, but humane *Flutterman*, who, alarmed at the appearance of the unhappy *maniac*, for she is now deprived entirely of reason, provides for her a room. *Rosenberg* by this time arrives at the same house, being the place of his appointment with the *Elector*. The good *Mrs. Flutterman* yields to him the only remaining unoccupied room, and he retires. *Mountfort* who is in pursuit of *Ella*, enters the same house, and in his interview with *Mr. Flutterman*, discovers his good fortune, in being under the same roof with *Ella*, persuades her that she is his relation, and that he must take her away immediately. But fearing the suspicious look: of having soldiers with him, for he too is in disguise, he applies for some man belonging to the house, to convey her. The landlady having no one to undertake such business, refers *Mountfort*, to the "rough looking man" as she calls him, in the next room. *Rosenberg* comes forth, recognizes his enemy, but as he is himself unarmed, prudently conceals his knowledge of him, and accepts his proposal. *Ella* is brought in, and *Mountfort* goes out for a conveyance. *Ella* and *Rosenberg* recognize each other, and *Mountfort* finds them in a dear embrace. *Rosenberg's* pursuers enter the apartment, and he throwing off his disguise, discovers himself to *Mountfort*. *Rosenberg* disarms one of the soldiers, and engages *Mountfort*. He is wounded and given up to the pursuing party. *Ella* is restored to her senses as they prepare to depart with her husband, and as *Mountfort* seizes her, the *Elector*

enters. He soon discovers the unhappy error into which he has been led, arrests the villain *Mountfort*, restores the estates of *Rosenberg*, places him in *Mountfort's* dignities, and issues an order for the reprieve of *Storm*, who happily arrives in time to receive the blessings of a virtuous woman, an heroick soldier, and a gracious prince.

WOOD DEMON;

Or, the Clock Has Struck.

M. G. Lewis.

The limits of this number prevent us from giving any detail of the plot of "the *Wood Demon*," or any account of the performance. During the following week, both it and "*Ella Rosenberg*" are announced for a second representation. Upon witnessing which, we shall speak more of the acting than it is now possible for us to do.

Wednesday, Nov. 29th.

RECONCILIATION;

Or, Fraternal Discord.

Kotzebue.

Captain Bertram,	Mr. Warren.
Mr. Bertram,	Mr. Downie.
Harry Bertram,	Master Barret.
Lawyer Circuit,	Mr. Blissett.
Jack Junk,	Mr. Jefferson,
Emma,	Mrs. Wood,
Mrs. Moral,	Mrs. Francis.

The Reconciliation has been very justly pronounced as Kotzebue's first effort. The tale is

simple, but the characters are admirably drawn to nature. *Captain Bertram* preserves the only habit which is ever attached to a mariner, and is in possession of true rough benevolence. The goodness of heart which prompts him to spurn the present of honest *Jack Junk*, because he spoke in terms of disrespect of *Mrs. Moral*, and his readiness to forgive the innocent offender, when his poverty and magnanimity shone out so conspicuously, are traits of the highest honour and humanity.

Harry Bertram was in the hands of Master Barret, who made his first appearance this season in that character. His voice is weak: in many scenes he was scarcely audible, and in those which unite interest with elegance of diction, and in which the virtues of *Harry* exhibit themselves so finely, where his exertion to unite his father and his uncle in bonds of amity again, should be understood by every individual of the audience, a part of the house was entirely ignorant of the design in introducing *Harry*, and consequently unacquainted with the plot of the drama.

Lawyer Circuit and *Mrs. Moral* were perfectly in unison, and seemed to *move* in *amicable* action. For the honour of mankind, we cannot sanction a belief that such degraded wretches as this designing attorney, and "hypocritical housekeeper," can ever have existed. And although we have *authority* against us so powerful as Kotzebue, yet we think, to use his own language, there can be no occasion for "*a rule to shew cause*" why they should not be hooted from the sight of man, or driven in the "*under court.*"

Jack Junk, the honest guardian of his master's peace, and the universal friend of charity and faith, excited many a tear and smile from the audience that listened to his mourning, and his glee. Mr. Jefferson has already acquired a celebrity in this character, not to be increased by our praise.

Mrs. Wood's *Emma* was as excellent as we are persuaded she could make it, having such a *Bertram* for a lover. But we have seen her sooth the soul, and rouse the sympathy of every auditor, with her affectionate regret for her father's misery. Her situation must have been irksome.

FALSE AND TRUE;

Or, the Irishman in Naples.

Lealto	Mr. Jefferson.
O'Rafferty,	Mr. Hardinge.
Count,	Master Barrett.
Juliana,	Mrs. Jacobs.

The irregularity of the plot, complicated movement from place to place, and inconsistency of the characters, renders this musical afterpiece difficult to be understood. The performance of such parts requires little criticism. Mr. Jefferson's *Lealto* and the *O'Rafferty* of Hardinge, were the only incentives to mirth. The treatment which the latter received from the Orchestra, was so shameful as calls loudly for reproach. *O'Rafferty* was obliged to wait several minutes for the musick, before he could go on with his song to the Signora, who, at the same time, is in the greatest haste to make her exit.

BIOGRAPHY.

Mr. KELLY.—Composer.

Among all the arts distinguished by the epithet liberal, there is not one endowed with such an assuasive and delightful power as that of Musick, possessing the peculiar faculty of adapting itself to the several modes of expression practised by various ranks in life. Such is the inherent excellence of this art, that those nations where it is cultivated, are by pre-eminence called polite and civilized; while those, on the contrary, that are either ignorant, or contemners of its pleasing powers, stand justly branded with the odious appellation of barbarians.

It has been the opinion of many Philosophers who reflect an honour on that title, that the human voice derives its quality of sounding gratefully to our ears, as it holds the greatest conformity and is most analogous to the varying movements of the human spirits. When the compositions intended to accompany it, are expressed according to the perfection of art, then no doubt it deserves a precedence, especially if devoted to bring forth the praise of a beneficent being from whose inexhaustible treasure all erected harmony is derived.

This art therefore, from this divine application, may indeed claim superior power above other mathematical sciences, immediately employed in the most noble and most elevated office that man can perform.

Musick, if viewed even in its civil use, is not inferiour to any of the rest for the excellence of its power, or the art of its composition; whether we consider it an object of our contemplation in

its theoretical and mathematical part, which examines the proportions, ratios and effects of sounds with all their most nice and curious combination; or whether we scrutinize it in its practical part, which designs, contrives, and disposes those sounds into so many wonderful and amazing varieties, that charm the ear, enrapture the heart, and sublime the mental faculties.

To recite instances of the powerful influence of this divine science—to quote the wonderful accounts transmitted to us of those musical professors—Mercury, Apollo, Orpheus, and Pythagoras, whose powerful, harmonious and soothing songs subdued the ferocity of those savage and uncultivated people, fabulously represented by the Poets, under the forms of wild beasts and trees, elegantly displayed by Horace—to enumerate the recent stories of the extraordinary effects which the charms of musick have had on the human mind, would not accord with the nature of this publication. But as almost every description of character cultivates this liberal and highly advanced science, and the avidity which the publick daily evinces to possess any new piece of musical composition, as well as to listen to the harmonious warblings of a celebrated singer and composer, naturally generates in the publick mind a desire to know something of the private as well as the publick life of him whose genius and extraordinary powers in this pleasing and favourite art, have advanced its professor to the *ne plus ultra* of excellence and admiration, we therefore beg leave to subjoin the following biographical memoir of MICHAEL KELLY. This justly esteemed disciple of Apollo, whose compositions have found their way to eve-

ry part of Europe, and whose talents as a singer have deservedly gained the approbation of the most fashionable and refined people of Naples, Palermo, Rome, Prague, and England, and still stand unrivalled in this metropolitan seat of the arts, [London] is a native of Ireland, and son of a Gentleman who was Master of the Ceremonies at Dublin Castle, and a wine merchant of considerable eminence.

At an early period of life he evinced a strong prediliction for musick, and as nature had favoured him with extraordinary vocal powers, he occasionally sung at Concerts, and for the entertainment of his father's friends, who induced the old gentleman to indulge his son in the cultivation of his favourite science. He was not twelve years of age when he became an object of patronage by the most refined of the musical world, and which occasioned his father to place him under the auspices of the son of the famous Dr. Arne, with whom he made a rapid progress in the art; and was sent to a College at Naples, called by the Italians, *Il Conservatorio di Musica*, where he became a pupil of the celebrated Aprilli, with whom he went to different parts of the Continent, and distinguished himself as a person of unparalleled merit.

Feeling himself thus caressed by every description of persons, and receiving repeated solicitations to visit Germany by some of the first personages of that country, he at last embraced their highly flattering invitation, and went to Vienna, where the exertion of his talents encreased his celebrity, and gained him the marked attention of the Emperour, who gave him a lucrative and honorable situation, which he oc-

cupied four years, and then he asked his permission to leave the country, in consequence of the invitation of the late Mr. Lindley, who, from the time of Mr. Webster's death, had frequently urged Mr. Kelly to accept a situation at Drury-Lane Theatre. The Emperour immediately granted him leave of absence for twelve months, and the continuation of his pay, with a promise of a pension for life if he felt inclined to return to Germany.

On his arival in England, in 1787, he made his first appearance at Drury-Lane, in the character of *Lionel*, and if the publick be the supreme and only tribunal by which a performer's merit is to be appreciated, then the applause and approbation this new vocal candidate enjoyed from an English audience, was the just oracle of his future fame. Being now established in the first line of vocal business, he continued several seasons in an uninterrupted enjoyment of publick favour, not only in London, but most of the principal cities in England, Ireland, and Scotland, which he visited during the summer vacation.

In 1793, he and Mr. Stephen Storace, his fellow student at Naples, were made joint-managers of the Italian Opera. Mr. Kelly was also engaged as first tenor in both the serious and comick opera, and, except one season, has retained the situation ever since. We now come to an epoch when he came before the publick in character of a composer, which was occasioned by the loss of his much esteemed friend Storace, whose death made a vacancy in the Opera-house. Mr. Kelly being solicited to fill up this chasm, accepted it with great trepidation and alarm, as

he did not assume his new character on his fame as a singer, but had the good sense to know it must entirely rest on the merit of his labours. If we now enter into a metaphysical enquiry as to what are the requisites for a composer, and draw fair conclusions from our premises, we shall then be able to see how far Mr. Kelly is entitled to penegyric for his compositions.

A musical composer should possess some knowledge both in the oratorial and poetick art, which will the better enable him to appreciate the most proper sounds, whether simple or combined, for being, as it were, congenially moulded to the various expressions, such as narration, declamation, lamentation, &c. Had not Mr. Kelly possessed those necessary talents, he never could have charmed his auditors with operatick musick, through which the different passions and feelings of opposite characters are displayed.

A musical professor should also work himself into the same passions with which he would have his compositions actuate an audience; for what is not felt by an artist can never be communicated by him. This power Mr. Kelly is also in possession of, otherwise he could not have diffused so much pleasure through his works.

The artist who knows not the secret art of pleasing the publick, can never be esteemed a musical genius.—This art Mr. Kelly must possess, or his compositions would not have received the sanction of the congregated taste of the nation.

This gentleman has also shewn much talent and judgment in the compilation of musick; but as the limited nature of our work will not per-

mit us to descant on the respective merits of the numerous progency of his prolific brain, we shall therefore recur to his professional progress in his favourite art.

The rapid increase of his companions, and the illiberality which he experienced from several dealers in musick, gave birth to a resolution to establish a warehouse for the sale of his own, and every description of compositions.

On the 18th of January, 1802, he opened a saloon in Pall-Mall, adjoining the Opera-house, from whence there is a door into that Temple of Apollo, and through which the Nobility pass to their carriages; for this accommodation Mr. Kelly receives a yearly subscription.

Last summer he made a journey to Paris, on business for the Italian Opera, and to purchase a quantity of scarce musick, where he also was solicited to perform, at a very liberal salary; but his London engagements operated as an impediment to the offer. At present he is not only musical manager and composer of the Opera-house, but also occupies the same department in Drury-Lane and Coleman's Little Theatre; the latter situation was presented to him by Mr. Coleman, in consequence of the death of Doctor Arnold.

Mr. Kelly had several pupils, whose acquirements have done honour to their preceptor, and rendered them favourites with the publick.

In private he is much esteemed for amenity of manners and gentleness of disposition, and supports an elegant establishment with all the comforts of intelligent society, exempt from extravagance and prodigality.